

Rossman
Spanish Tiles

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Rossman Spanish Tiles

FLOORS
DECORATIONS
WAINSCOTS
FOUNTAINS
INSERTS
PANELS

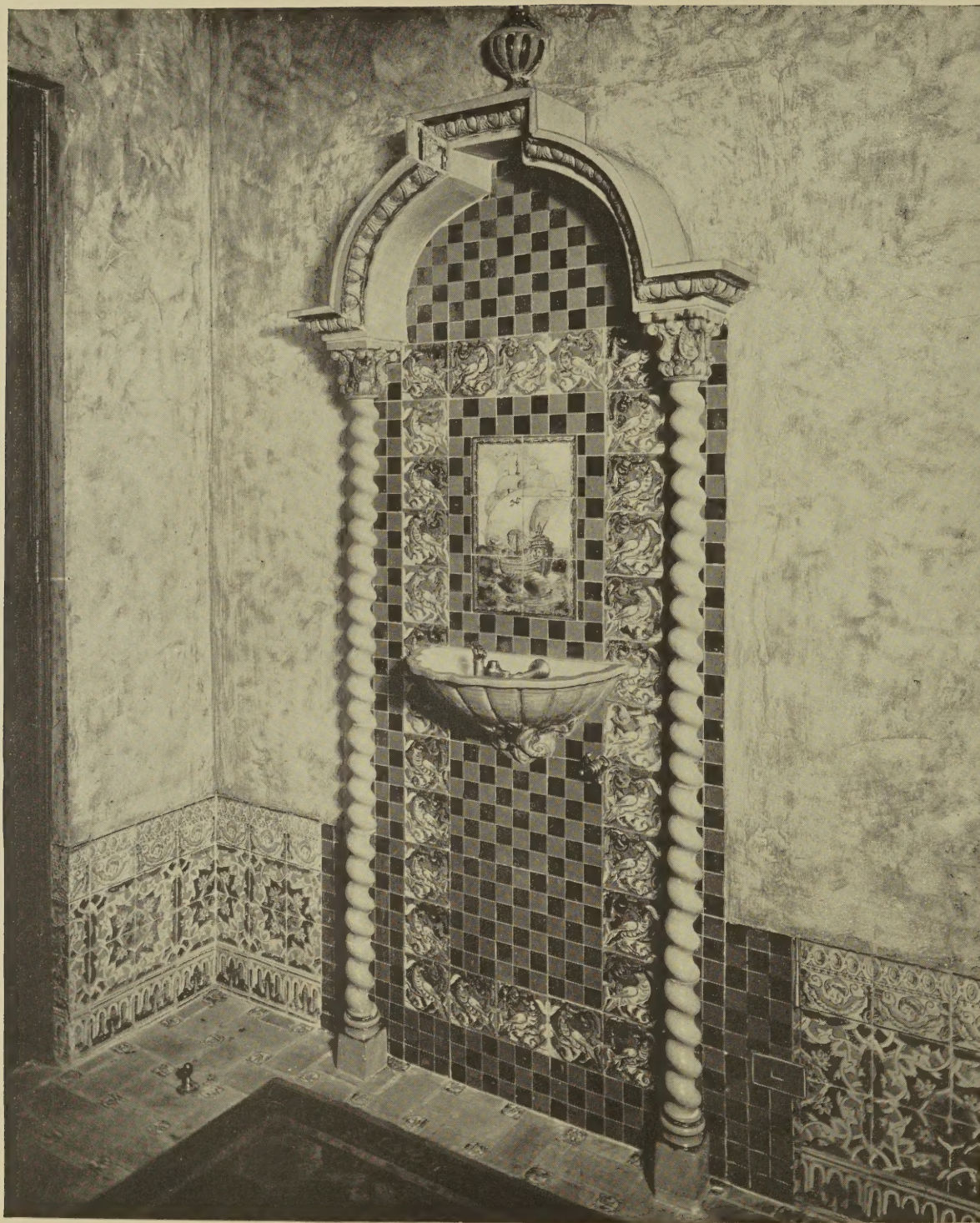


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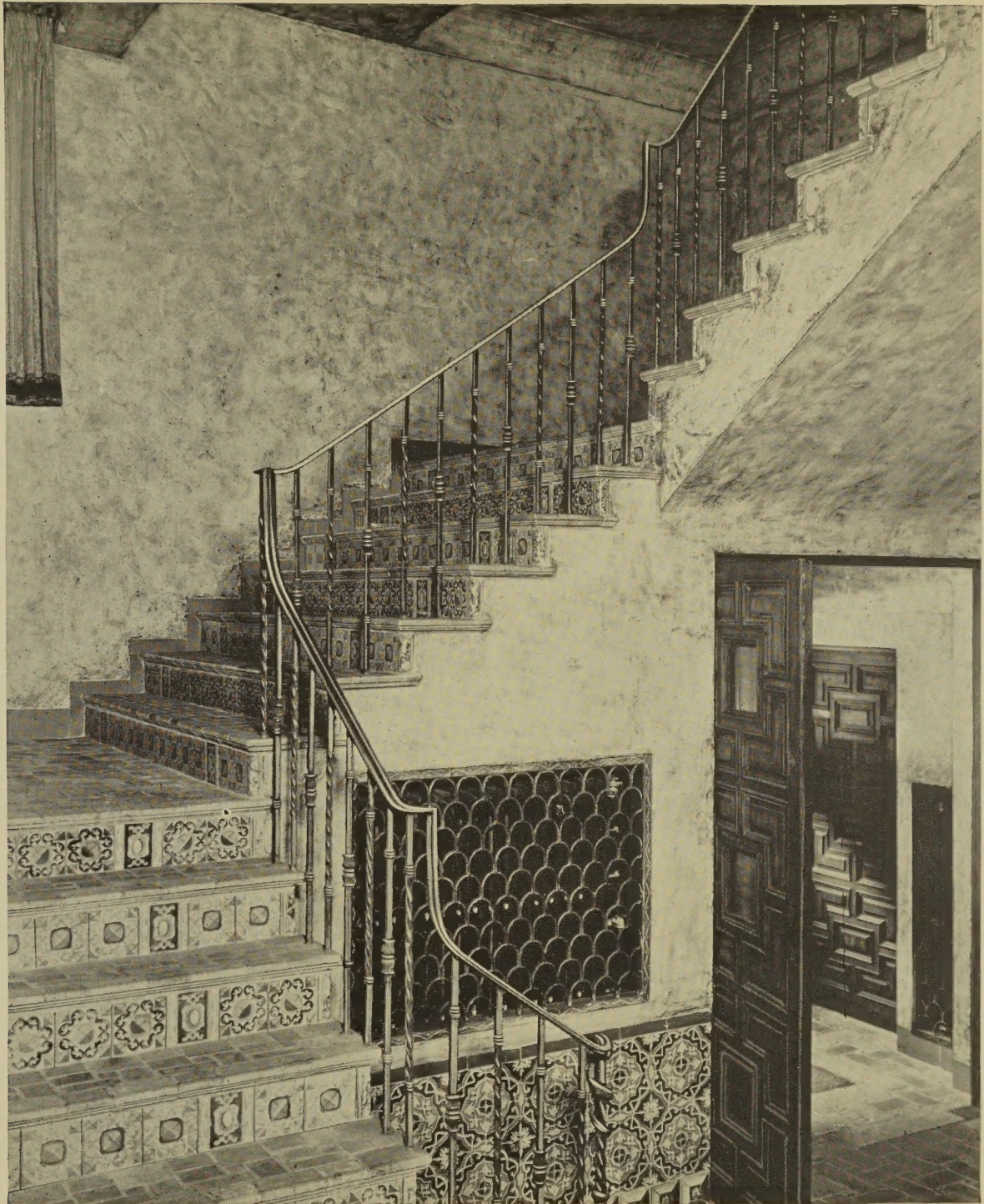
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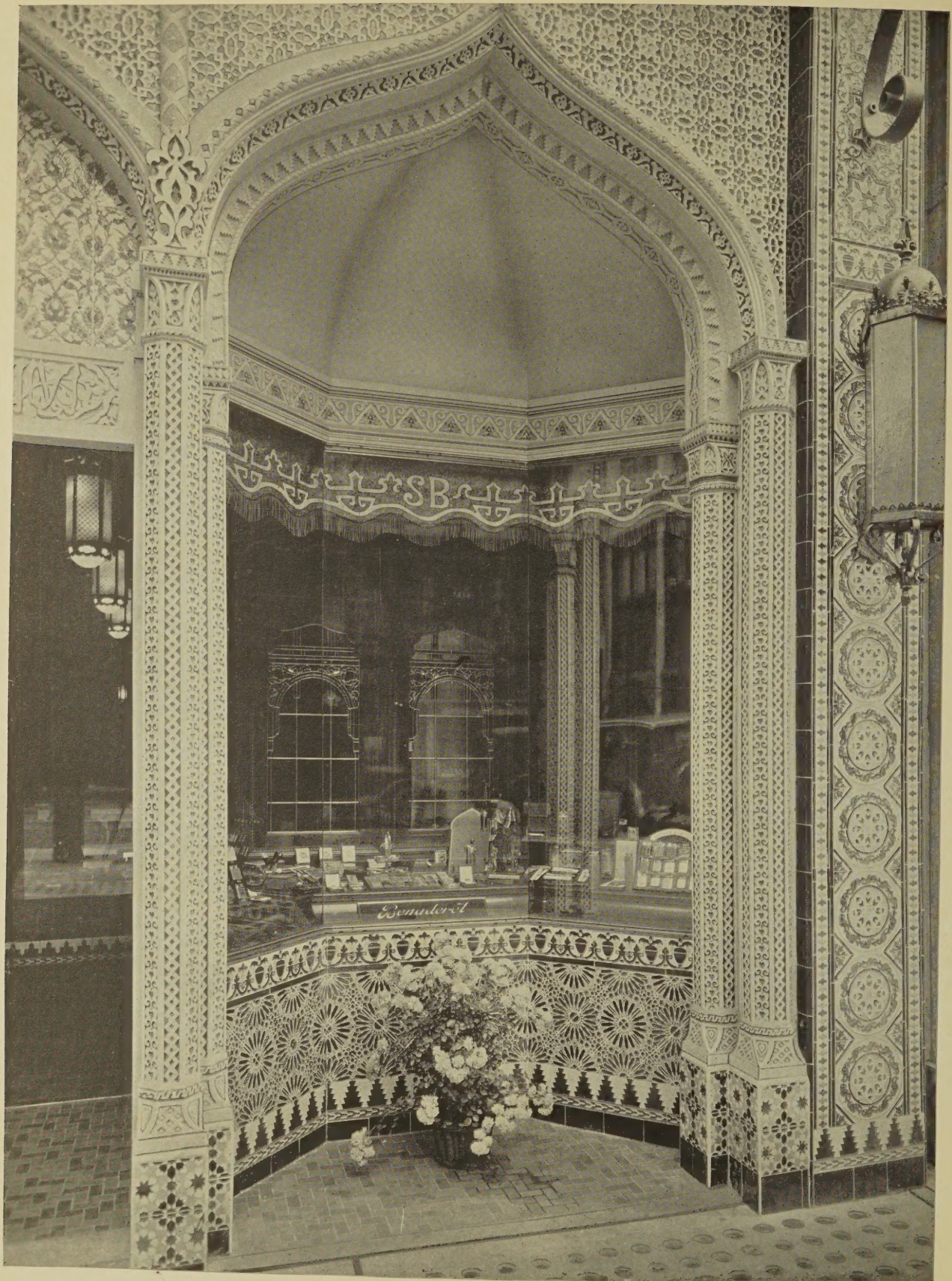
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FOUNTAIN in the Knights of Columbus Home, Atlantic City.
Architect: Frank A. Berry, Philadelphia, Pa. Tile Contractor:
William J. Ewald and Company, Philadelphia, Pa. The decorative
tiles in border around fountain are shown on page 12, Fig. 23. The
wainscot tiles are of the same general character but of different
design. The floor is of the type shown on page 9.



TILED STAIRWAY in the Knights of Columbus Home, Atlantic City. Architect: Frank A. Berry, Philadelphia, Pa. Tile Contractor: William J. Ewald and Company, Philadelphia, Pa. The tiles used for stair risers and wainscot belong to the Old Spanish Decorative class, reproduced in colors on pages 10 and 11.



STORE FRONT, San Francisco, Calif. Designers: Mullen Manufacturing Company. Tile Contractors: Rigney Tile Company, Oakland, Calif. Suitable for exteriors only in

frost-free climates. The soffit tiles are the same as reproduced in colors on page 13, Fig. 40. The bulkhead tiles are made up of Figs. 35, 33 and 30, page 13.

Rossman Spanish Tiles

THE matchless possibilities of Spanish tiles, for the decoration and enrichment of architectural effects, are very well recognized. The use of such tiles in this country has, however, been limited because they were not easily available, through known channels, and in forms and dimensions adapted to American building.

Architects and decorators will find a new convenience in the fact that varied and interesting lines of samples are now kept at the exhibit rooms of the Rossman Corporation in several principal cities, that complete descriptions and suggestive color sketches will be submitted on request, and that men thoroughly familiar with the uses of Spanish tiles are in charge, ready to cooperate as desired.

The application of these tiles is not narrowly limited, for they present a material and a medium of great versatility, rather than a fixed style of decoration. They may be pictorial, conventional, or purely geometric in pattern; romantic, historic, religious, or abstract in motif; classic, Renaissance, or modern in design. To think of them, therefore, as belonging in any special way to Spanish architecture would be quite beside the mark. They are objects of ornamental art, Spanish in origin, it is true, but going back in history and tradition to the Moors, the Romans, and the Visigoths, and to more ancient sources from which some of these derived. Græco-Roman frescoes, medieval mosaics, and Saracenic traceries in plaster have contributed to their character. In associative value, they stand for a highly developed craft and a special industry in Spain, and also for a common heritage of European civilization. It is only paraphrasing Aristotle to say that where they came from matters less than what you do with them. The field of their appropriate use is as broad as the imagination and the resourcefulness of those concerned with the beauty and the permanence of buildings.

Spanish tiles may be original creations of the artists who design them, as individual as a painting in oil or a stained glass window. They may be hand decorated, but representing stock subjects in conventionalized treatments.

They may be the purely repetitive products of systematized manufacture, though always excellent in design, superior in material and workmanship, and eloquent of the art of Spanish tile making. In the Spanish language there are different words to distinguish these different classes of products, but in English they are all Spanish tiles. The word must be qualified with suitable adjectives.

Spanish tiles may be vitreous or semi-vitreous and are of differing degrees of strength and hardness. They have, in general, the technical, practical virtues which are inherent in all good tiles and from which a generation of hard-headed Americans learned to think of tiles as a modern sanitary invention for kitchens and bathrooms, unless by chance it was a roofing piece.

In private homes, in club-houses, hotels, shops and theatres; in schools and churches; in libraries and other places; either by themselves, or combined with well chosen domestic tiles; or as adornments of brick, plaster, or stone masonry walls, these importations find admirable use. In waiting-rooms, lobbies and corridors; in specialty shops, restaurants and assembly places, they make possible a variety of treatments, rich in color and interest. Even where at first thought they might seem to be precluded, they are employed in ways both individual and satisfying; for example, in the saloons of ocean steamships, where they are attached to the walls by special, invisible screws on account of the vibration of the vessel.

RED FLOOR TILES (LOSETAS)

Most familiar are the mural tiles, *Azulejos*, which are used either for complete walls, for wainscots, for door and window trim, or for decorative panels. Not quite so well known in this country are the unglazed, semi-vitreous floor tiles known in Spain as *Losetas*. These are, however, highly adaptable and coming into vogue where individuality is desired for floors or terraces, in or out of doors.

The plate on page 9 represents a few of the endless combinations that can be made of *Losetas* with hand-painted *Olambrillas*, also illus-

trated in Fig. 43 on page 14, or with decorated glazed tiles such as appear by themselves on pages 15 and 16. Certain of the inserts are fully vitrified and capable of withstanding the severest wear. Others are hand painted, semi-vitreous, and suitable for private residences or other places where not subjected to extremely hard use.

It will be seen that the *Losetas* are very attractive, though their unglazed texture cannot be shown in the illustration. Their color is that of the native clay, and is the same from front to back of the tile without any surface coating. These tiles are very durable and very economical. The most common size is $5\frac{1}{2} \times 11$ inches, with straight edges, or with corners cut, or with entering triangles cut into the side for the admission of square inserts $2\frac{3}{4} \times 2\frac{3}{4}$ inches. They are very effective not only for floors but also in wainscots and in special applications of various sorts.

OLD SPANISH DECORATIVE TILES

On pages 10 and 11 are shown designs of glazed, flat, hand-stenciled wall tiles, some of these showing complete wainscots laid in the Spanish fashion, flush with the wall. Caps, bases and out-corners of the projecting type, commonly desired in the United States, are also available in solid colors and various shapes and dimensions. This trim avoids the necessity of embedding the tiles to their full depth in concrete or plaster.

The designs presented are only suggestive of a great number and variety which can be had to suit individual tastes and requirements. Blue will be seen to enter in nearly all these designs, which is an inveterate fashion in Spanish tiles, accounting for their native name, *Azulejos*, the word *azul* meaning blue. It must not be assumed, however, that blue is unescapable, for designs entirely free from it can be had if desired.

In most of these designs, four tiles go to make up a complete pattern, though some show the motif complete on one tile, others on two.

The usual sizes of such tiles are $5\frac{1}{2} \times 5\frac{1}{2}$ inches, 6×6 inches, and 8×8 inches, with fractions of these dimensions for borders. As will be seen, the composition of a wainscot normally consists of field tiles, border tiles of the same size, border tiles of half the size, and strips of

solid colors in varying widths. The composition can be manipulated to suit, height being regulated by adding to or eliminating from either field or border.

This is the most extensively used of all types of Spanish tiles. In spite of the high glaze of the individual piece, a finished installation of such tiles does not appear shiny, but soft and pleasant, modified as it is by the influence of the decorative patterns. In northern latitudes, their use should be confined to interiors, though in regions free from frost they will serve equally well out of doors.

HAND DECORATED TILES

Hand painting upon stenciled outlines gives the delightful softness and agreeable variations of form and color which characterize the Spanish Renaissance examples on page 12. Such tiles are available in standard sizes and in a considerable number of designs of varying style, though not in such profuse variety as those on the preceding pages. Special needs can be met by making to order if time permits (see illustration on page 23). This class of tiles are intermediate in cost and in character between the tiles on pages 10 and 11 and the completely hand-decorated tiles to be seen at the top of page 14 and on page 23, which are made to order only to suit the architect's individual desires as to design, shape and dimensions.

MOORISH RELIEF AND MOSAIC TILES

On page 13 are presented three designs of wainscot tiles and a number of bases, caps and strips which may be used in connection with wainscot tiles and also independently for stair risers, dados, borders and other decorative purposes. Such tiles are peculiar to the south of Spain, the designs being usually copied from the old Moorish plaster decorations so abundant in that part of the country. Fig. 45 reproduces an old design of a period following the Moorish but antedating that of the Renaissance. Fig. 40 belongs to the true Moorish class known in Spain as "*Mosaicos*," and is a reproduction from those in the Alcazar and the Alhambra.

All these tiles are for interior use in all latitudes, and also for exterior use in frost-free climates. The Mosaic effect is heightened by applying the design in slight (*Continued on page 17*)

Red Floor Tiles (Loasetas) with Decorative Borders and Inserts

(See general description on page 7)



FIG. 1

ORDER NO.
Fig. 1—Border: $5\frac{1}{2} \times 5\frac{1}{2}$ inches..... RS-6
Decorative Strip: 6×3 inches..... RS-200
Field: $4\frac{1}{4}$ -inch Hexagon Loasetas..... RS-2

Fig. 2—Border: $5\frac{1}{2} \times 11$ inches..... RS-14
Decorative Strip: 6×3 inches..... RS-202
Plain Blue Strips: $1\frac{3}{8} \times 11$ inches..... RS-822
Inserts: Hand-painted Olambrillas, $5\frac{1}{2} \times 5\frac{1}{2}$ inches..... RS-30 and RS-32
Field: Loasetas, $5\frac{1}{2} \times 11$ inches..... RS-14

Fig. 3—Border: $5\frac{1}{2} \times 11$ inches..... RS-14
Decorative Strip: 6×3 inches..... RS-204
Plain Blue Strips: $1\frac{3}{8} \times 11$ inches..... RS-822
Inserts: Vitreous Olambrillas, $2\frac{3}{4} \times 2\frac{3}{4}$ inches..... RS-36
Field: Loasetas, $5\frac{1}{2} \times 11$ inches..... RS-14

Fig. 4—Border: 8×8 inches..... RS-10
Decorative Strip: 6×3 inches..... RS-200
Plain Blue Strips: $1\frac{3}{8} \times 11$ inches..... RS-822
Large Inserts: Hand-painted Olambrillas, $5\frac{1}{2} \times 5\frac{1}{2}$ inches..... RS-34
Small Inserts: Vitreous Olambrillas, $2\frac{3}{4} \times 2\frac{3}{4}$ inches..... RS-36
Field: Gothic Hexagon, 4×8 inches..... RS-12
Square Loasetas, 4×4 inches..... RS-4

Fig. 5—Border: $5\frac{1}{2} \times 11$ inches..... RS-14
Decorative Strip: 6×3 inches..... RS-206
Plain Blue Strips: $1\frac{3}{8} \times 11$ inches..... RS-822
Inserts: Hand-painted Olambrillas, $2\frac{3}{4} \times 2\frac{3}{4}$ inches..... RS-36
Field: Loasetas, $5\frac{1}{2} \times 11$ inches..... RS-16 and RS-18

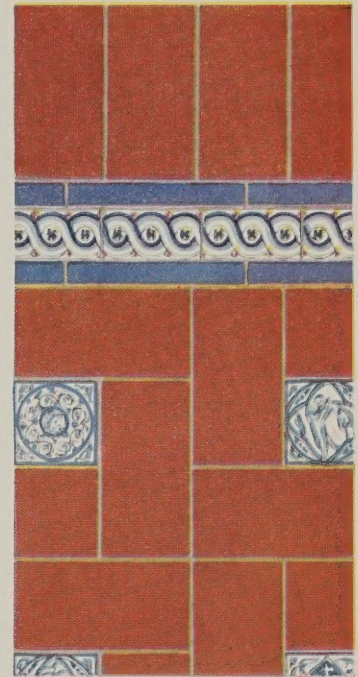


FIG. 2



FIG. 3



FIG. 4

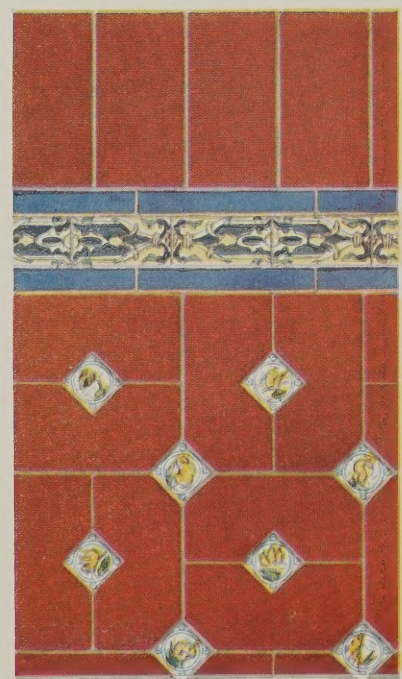


FIG. 5

Old Spanish Decorative Tiles

for Walls, Wainscots, Inserts and Trim



Fig. 6—Wainscot Design A

RS-50
6"x2"

RS-100
8"x8"

RS-54
6"x1"



Fig. 8—RS-108



Fig. 9—RS-110



Fig. 10—RS-112

RS-68
8"x8"

Patterns shown in Figs. 8, 9 and 10 are each composed of four 8x8-inch tiles.

RS-50
6"x2"

RS-104
8"x8"

RS-54
6"x1"



Fig. 7—Wainscot Design B

RS-68
8"x8"

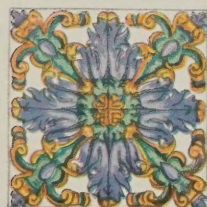


FIG. 11—RS-114
Composed of four 6x6-inch tiles.

AVAILABLE in a great variety of hand-stenciled patterns, applied in a manner to give the appearance of hand painting. The execution is very skillful, and the color schemes exceptionally rich and well chosen. (See also next page.) Most extensively used of all Spanish decorated tiles. While the surface is bright glazed, the effect is soft and most pleasing to the eye, owing to the modifying effect of the patterns.

For general information see description on page 8.



FIG. 12—RS-116
Composed of four 6x6-inch tiles.

Old Spanish Decorative Tiles

for Walls, Wainscots, Inserts and Trim



Fig. 13—Wainscot Design C

RS-828
1 1/8" x 11"

RS-208
6" x 6"

RS-204
6" x 3"

RS-210
6" x 6"

RS-204
6" x 3"

RS-208
6" x 6"

RS-808
5 1/2" x 11"



Fig. 15—RS-218

RS-826
1 1/8" x 11"

RS-208
6" x 6"

RS-214
6" x 3"

RS-216
6" x 6"

RS-214
6" x 3"

RS-208
6" x 6"

RS-806
5 1/2" x 11"



Fig. 16—RS-220



Fig. 17—RS-222

Fig. 15 consists of four 5 1/2 x 5 1/2-inch tiles. Figs. 16, 17, 18 and 19 consist of four 6x6-inch tiles.



Fig. 14—Wainscot Design D

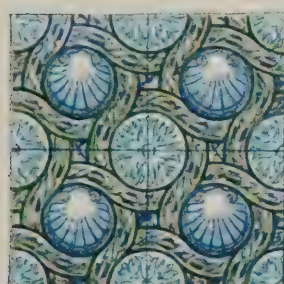


Fig. 18—RS-224

MOST of these tile designs are very old, some having been perpetuated for many centuries. Others are more modern. The four complete sections of panels (on this and opposite page) show the field with typical Spanish borders for base and top. Each of the other tile patterns illustrated can likewise be furnished with borders to match. Caps and bases and other trim can also be furnished for laying tiles in the customary American manner.



Fig. 19—RS-226

Hand Decorated Tiles

for Walls, Wainscots, Fountains, Fireplaces and Trim



FIG. 20—RS-300
5 1/2 x 5 1/2-inch Wainscot Tiles.



FIG. 25—RS-310
2 3/4 x 5 1/2-inch Decorative Strips.



FIG. 26—RS-312
2 3/4 x 5 1/2-inch Cap or Base Tiles.



FIG. 22—RS-304
5 1/2 x 5 1/2-inch Wainscot Tiles.

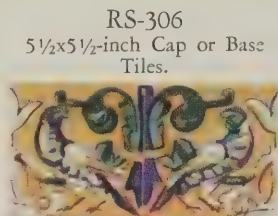


FIG. 23



FIG. 24—RS-308
2 3/4 x 5 1/2-inch Decorative Strips.



FIG. 21—RS-302
5 1/2 x 5 1/2-inch Wainscot Tiles.

THESE tiles have an antique finish and are distinguished by softly colorful ornaments, with cherries, oranges, sunflowers, or other fruit or floral motifs. The painting is done by hand, over stenciled outlines, reproducing patterns of Renaissance character dating back to that period. They have every appearance of mellowed age and true hand execution, being the original designs.

Three of the most favored wainscot designs are shown here. Others will be furnished from the factory on special order.

Moorish Relief and Mosaic Tiles

for Wainscots, Panels, Friezes, Stair Risers and Trim

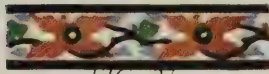


FIG. 27



FIG. 28



FIG. 29

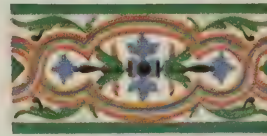


FIG. 31



FIG. 35

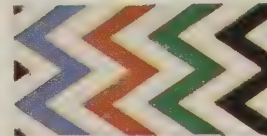


FIG. 32

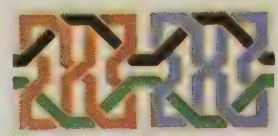


FIG. 36

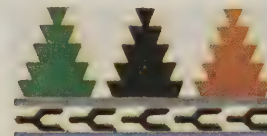


FIG. 33



FIG. 37

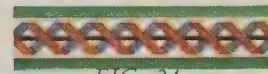


FIG. 34



FIG. 38



FIG. 39



FIG. 40

For general description of these tiles see page 8.

Fig. 27—RS-402. $2\frac{3}{4} \times 11$ -inch Relief Strip or Border.

Fig. 28—RS-452. $5\frac{1}{2} \times 11$ -inch Mosaicos Base, Cap, Strip or Border.

Fig. 29—RS-400. $5\frac{1}{2} \times 11$ -inch Relief Wainscot.

Fig. 30—RS-450. $5\frac{1}{2} \times 11$ -inch Mosaicos Wainscot.

Fig. 31—RS-404. $5\frac{1}{2} \times 11$ -inch Relief Base, Cap or Border.

Fig. 32—RS-454. $5\frac{1}{2} \times 11$ -inch Mosaicos Base or Border.

Fig. 33—RS-456. $5\frac{1}{2} \times 11$ -inch Mosaicos Cap or Border.

Fig. 34—RS-406. $2\frac{3}{4} \times 11$ -inch Relief Strip or Border.

Fig. 35—RS-408. $5\frac{1}{2} \times 11$ -inch Relief Cap or Border.

Fig. 36—RS-458. $5\frac{1}{2} \times 11$ -inch Mosaicos Base, Cap or Border.

Fig. 37—RS-460. $5\frac{1}{2} \times 11$ -inch Mosaicos Cap or Border.

Fig. 38—RS-462. $2\frac{3}{4} \times 11$ -inch Mosaicos Strip or Border.

Fig. 39—RS-464. $2\frac{3}{4} \times 11$ -inch Mosaicos Strip or Border.

Fig. 40—RS-410. $5\frac{1}{2} \times 11$ -inch Relief Wainscot.



FIG. 30

Hand-Painted Tiles, Panels and Inserts for Wainscots, Mural Decorations, Table Tops, Panels and Inserts



FIG. 41



FIG. 46

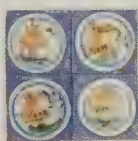


FIG. 43



FIG. 42

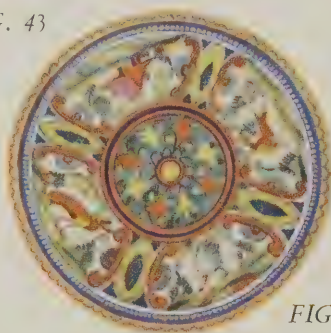


FIG. 45



FIG. 44



FIG. 47

For further information on these tiles see description on pages 8 and 17.

Fig. 41—RS-500. Hand-painted Panel, 20x45 inches, 36 tiles. Other designs and sizes available or painted to order.

Fig. 42—RS-78. Hand-painted Monteria Curb Tile, 8x2 $\frac{3}{8}$ x1 $\frac{5}{8}$ inches.

Fig. 43—RS-38. Hand-painted Monteria Olambrillas, 2 $\frac{3}{4}$ x2 $\frac{3}{4}$ inches.

Fig. 44—RS-510. Hand-painted Monteria Panel, 12x12 inches over all, 9 tiles.

Fig. 45—RS-520. Hand-painted Monteria Panel, 13-inch diameter, 9 tiles.

Fig. 46—Wainscot Design E. Hand-painted Monteria Tiles. Border Tiles: 5 $\frac{1}{2}$ x5 $\frac{1}{2}$ inches, RS-530. Field Tiles: 5 $\frac{1}{2}$ x5 $\frac{1}{2}$ inches, RS-540.

Fig. 47—RS-550. Hand-painted Monteria Panel, 12x16 inches, 12 tiles.

Incised Tiles, Panels, and Inserts



FIG. 48—RS-600
11x11-inch Incised Insert,
2 tiles.

THE tiles shown on this page are called in Spanish *Cuerda Seca*, meaning "dry cord," which refers to the process originally used in coloring them. Cords were pegged down to the surface, along the main outlines of the picture, so as to prevent the colors, when wet, from running into each other. The string left an incision in the tile surface, giving a permanent depressed outline around the objects. This particular style of tiles is therefore conveniently referred to in English as "incised."



FIG. 49—RS-602
11x11-inch Incised Insert,
2 tiles.



FIG. 50—RS-604

5 1/2 x 5 1/2-inch Incised Don Quixote Inserts. Figs. 54 and 55 belong to this series, which comprises fifty different designs.



FIG. 51—RS-606
11x11-inch Incised Insert,
2 tiles.



FIG. 53—RS-610
11x11-inch Incised Insert,
2 tiles.



FIG. 52—RS-608
11x11-inch Incised Insert,
2 tiles.



FIG. 54
See Fig. 50
above.



FIG. 55
See Fig. 50
above.

Figs. 48 and 49 are two examples, representing scenes from Don Quixote, size over all 11x11 inches—this being made up of two tiles, each 5 1/2 x 11 inches. Fig. 50 also represents scenes from Don Quixote and is available in

individual tiles, size 5 1/2 x 5 1/2 inches, in a series of fifty different subjects.

Illustrated subjects of varied character can be supplied in these tiles, including heraldic, religious, historic and popular themes.

Incised and Relief Tiles and Inserts



FIG. 56—RS-616
5½x5½-inch Incised
Insert.



RS-620

RS-626



FIG. 57—RS-618
5½x5½-inch Incised
Insert.



FIG. 59—RS-628
5½x11 inches. This tile may be cut to
make eight 2¾x2¾-inch Relief Inserts.

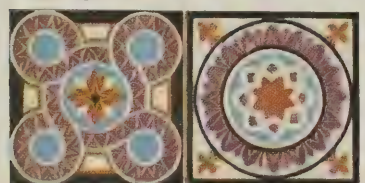


FIG. 61—RS-632
5½x11-inch Relief Metal Lustre In-
serts. Made in one piece, as shown.



FIG. 63—RS-636
5½x5½-inch Incised Insert.



FIG. 64
RS-638
5½x5½-inch
Relief Insert.



FIG. 65
RS-412
5½x11-inch Relief
Border Tile.



FIG. 66
RS-640
5½x5½-inch Relief
Insert.

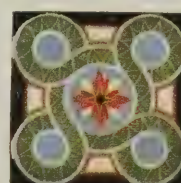


FIG. 67
RS-642
5½x5½-inch Relief
Insert.



FIG. 60—RS-630
8x8-inch Incised Insert.

FIG. 62—RS-634.
5½x5½-inch Relief
Insert.



FIG. 68
RS-414
5½x11-inch Relief
Border Tile or Dado.

THE illustrations on this page cover a few of the many inserts which are available in incised, relief and metal lustre tiles.

Tiles of this character may be obtained in a wide range of sizes and designs, of heraldic, ecclesiastic, symbolic and conventional floral motifs.

Figs. 65 and 68 are of the same type and character as the relief tiles shown on page 13. Fig. 68 is excellent for use as a frieze or dado.

All these tiles are brightly glazed, for both exterior and interior use, in panels, wainscots, inserts, stair risers, window and door trim. May also be used for floor inserts in places where the traffic is not too heavy.

ROSSMAN SPANISH TILES

(Continued from page 8)

relief. The wainscot tiles are $5\frac{1}{2} \times 11$ inches in size, and are made in halves; that is, two tiles being required to complete a pattern.

HAND PAINTED TILES, PANELS AND INSERTS

The composition at the top of page 14 illustrates a kind of work which is individual, original, and which knows no limitations but that of the artist's power to create and the client's ability to recognize art values. Beauty and charming interest applied to a wall, with as much expressiveness as could be had in any other medium and with more permanence than any other medium could afford to a composition of like character—that is the definition of Spanish hand-painted mural tile decoration. Subject matter, scale, and rendering can be governed as taste or circumstances may dictate.

The central character in Fig. 41 will be recognized as Don Quixote, the side panels representing his faithful Sancho Panza and the fair lady Dulcinea del Toboso.

Below are less individual, but very meritorious decorations, which are all hand painted, but reproduce stock subjects in conventional manner. The tiles here presented (Figs. 42 to 47) are known as *Monteria*; that is to say, "things of the mountain," featuring particularly hunting subjects. Such include rustic huts, hunters in costume, grotesque animals in flight, etc. The *Monteria* decorations are a product of the district about Seville called "Triana," and represent a very old native handicraft in that region. They are characterized by a charming quaintness of subject, without tiresome repetition, and by the mellow, satisfying color effects that they produce. Specimens are shown also in some of the inserts on page 9.

Illustrations of scenes from Don Quixote, copies of old master paintings by Goya, Velasquez and others, or any popular, religious or historic subject may be had in hand-painted tiles, such as are illustrated on page 14. Such tiles are very interesting and are finely executed. They can be made to fit into fireplace panels,

soffits, or any such space for which special treatment is desirable.

INCISED TILES, PANELS AND INSERTS

On page 15 are illustrated various hand-painted pictorial tiles, known in Spain as *Cuerda Seca*. In the primitive method of manufacture, a cord was pegged down to the tile in order to keep the different fresh colors from running together. Hence the name *Cuerda Seca*, meaning "dry cord." The cord made a shallow incision in the tile, generally following the outlines of the larger figures and patterns, and while the process has changed, this peculiarity in the appearance is still kept. The Don Quixote set shown in Figs. 50, 54 and 55 comprises fifty pieces, only sixteen appearing here.

One of the larger inserts (Fig. 51) is the Coat of Arms of the Spanish Government, representing the four divisions of the country, with the Bourbon Fleur de Lis in the center. A wide range of stock subjects are available, a few additional ones being shown on page 16. These include heraldic, historic, religious and conventional floral motifs.

The line comprises many rich designs and colors. Any of these may be obtained in the simple colors, or with the more desirable metallic lustre suggested by Fig. 61. (Compare with Figs. 62 and 67.)

The sizes shown are $2\frac{3}{4} \times 2\frac{3}{4}$ inches, $5\frac{1}{2} \times 5\frac{1}{2}$ inches, 6x6 inches, 8x8 inches, and $5\frac{1}{2} \times 11$ inches, designs being applied either diagonally or horizontally, as wanted.

SPECIAL TRIM

The Rossman Corporation announces that it can now supply architects and contractors with appropriate trim to meet their needs in connection with any Spanish tiles offered, and in forms agreeing with the usual American methods of application.

Spanish tiles, as made and used in Spain, do not regularly include caps, bases, and other projecting trim, as the Spanish custom has always been to lay tiles flush with the untiled portion of walls, columns, etc. This is not always practical in the United States. The provision of American trim, made in Spain, will therefore greatly facilitate the use in this country of this very excellent medium of exterior and interior decoration.



CHILD'S RESTAURANT, Atlantic City. Architect: Frank A. Berry, Philadelphia, Pa. Tile Contractor: William J. Ewald and Company, Philadelphia, Pa. Note the promiscuous use, typically Spanish, of a large variety of patterns, all belonging to the Moorish type of tiles which are illustrated in colors on page 13.



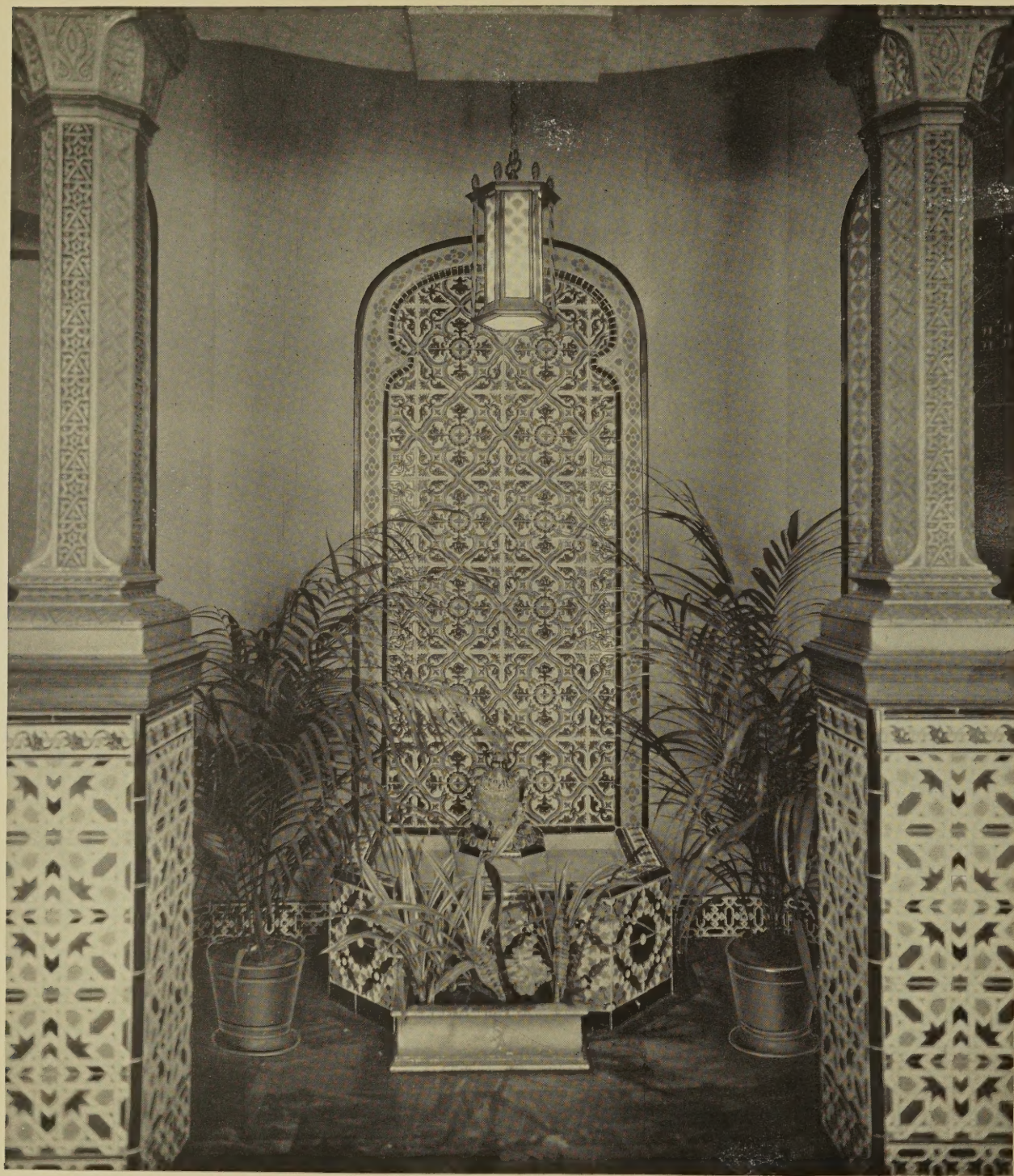
ACCA TEMPLE, Richmond, Va. Architect: Marcellus Wright, Richmond, Va. Tile Contractor: Richmond Tile and Mosaic Company, Richmond, Va. Another illustration of the use of a variety of different patterns in the same installation, all of Moorish style. Many of them are illustrated in colors on page 13.



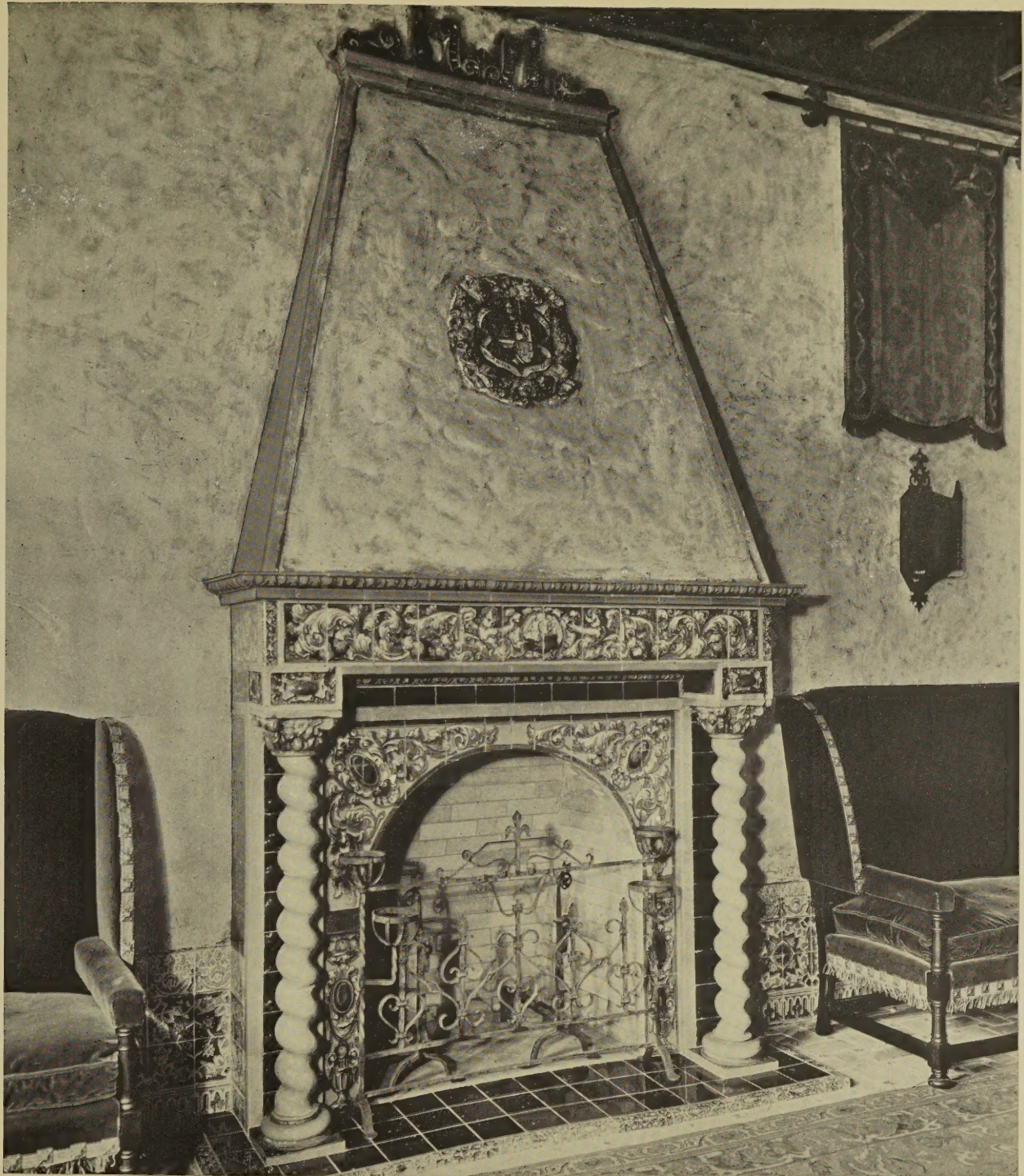
KNIGHTS OF COLUMBUS HOME, Atlantic City. Architect: Frank A. Berry, Philadelphia, Pa. Tile Contractor: William J. Ewald and Company, Philadelphia, Pa. The tiles used for stair risers and wainscot belong to the Old Spanish decorative type, illustrated in colors on pages 10 and 11. The floor tiles are Spanish Losetas with inserts, as shown on page 9.



SECTION OF A BUSINESS OFFICE, Atlantic City. Architect: Frank A. Berry, Philadelphia, Pa. Tile Contractor: William J. Ewald and Company, Philadelphia, Pa. The wainscot field, cap and base are of the Old Spanish type, illustrated in colors on pages 10 and 11. The floors are Rossman red unglazed tiles, fish scale pattern.



INTERIOR FOUNTAIN, San Francisco, Calif. Designers: Mullen Manufacturing Company. Tile Contractor: Rigney Tile Company, Oakland, Calif. Illustrating the appropriate combination of Moorish relief tiles of various patterns in the same installation. Some of these tiles are illustrated in colors on page 13.



FIREPLACE, Knights of Columbus Home, Atlantic City. Architect: Frank A. Berry, Philadelphia, Pa. Tile Contractor: William J. Ewald and Company, Philadelphia, Pa. Tiles of this character are illustrated on page 12. See also description of Hand Decorated Tiles on page 8. All the tiles in the fireplace are hand painted to order, in sizes and shapes to fit the architectural detail.

